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Number 133

July-August

THE COMIC READER

SUPER SUMMER SPECIAL

street ST enterprises

P.O. Box 255 Menomonee Falls, Wisconsin 53051

Our Cover: Sergio Aragones, Cain, Abel and Eve guest star to celebrate our Super Summer Special. All characters (including Sergio?) © 1976, National Periodical Pubs.

The COMIC READER

July-August 1976

Volume 1, Number 133

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Marvel News

THE RAMPAGING HULK will be the title of the Green Goliath's new black and white book. (If he's in black and white, I guess they can't call him the Green Goliath.) Doug Moench will script and Walt Simonson will do the lay-outs, with Alfredo Alcala on the finished art. There will be a back-up feature, but it can't be revealed at this time.

SON OF SATAN #7 will be the last issue -- unless Russ Heath can get #8 in before deadline, in wich case that will be the final issue. WARLOCK's last issue IS #15, and the last issue of KA-ZAR is #19. JUNGLE ACTION will be cancelled with #24. But...

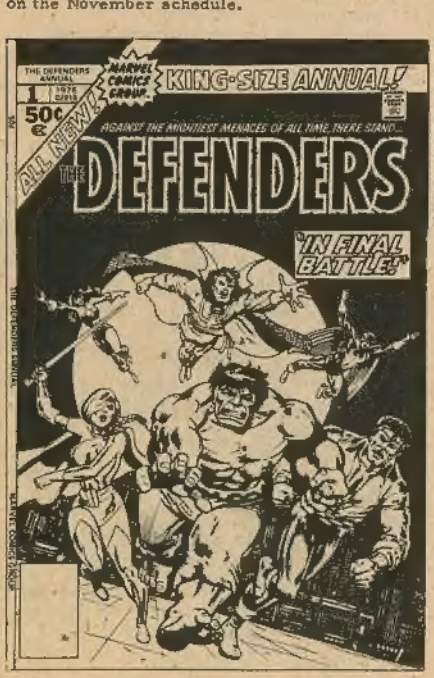
Jack Kirby is doing a new title called THE BLACK PANTHER. It's a bi-monthly and the first issue will go on sale in October.

Kirby's other new book, the 30¢ version of 2001: A SPACE ODYSSEY, will go on sale in September. It's a monthly.

THE PRISONER #1 will go on sale in November. Jack Kirby may take over this book as well, as both writer and artist. This also is a monthly.

LOGAN'S RUN #1, the first of the indeterminate number of issues of this title that will adapt the new science fiction film, will go on sale in October. It's a bi-monthly. Gerry Conway, George Perez and Klaus Janson are the creative team on the book.

WHAT IF...? #1, Roy Thomas new imaginary stories series, a bi-monthly, is on the November schedule.



Joe Staton will be the regular pencil artist on SONS OF THE TIGER in DEADLY HANDS OF KUNG FU, and will also do a new feature that will replace the film adaptations in PLANET OF THE APES.

The New MARVEL CLASSICS COMICS are not specifically assigned but will be done by the Phillipines studios.

Another five page story, still not assigned to any specific title as yet, will feature NICK FURY, as portrayed by Scott Edelman and Juan Ortiz.

Jim Starlin has again returned to Marvel and is doing a fill-in issue of DR. STRANGE, after which, Gene Colan will return as regular artist. Starlin is also doing the breakdowns for the THOR black and white story.

Iron Fist and Captain America will battle in an issue of IRON FIST.

THE INVADERS #10 will be a fill-in reprint featuring a Golden Age CAPTAIN AMERICA story from the '40s.

Black Goliath is finally destined to appear in THE CHAMPIONS.

The Hulk and Howard The Duck are headed for New York in their respective magazines. Howard will be nominated for President by the All-Night Party.

Future guests slated to pop up in MARVEL TEAM-UP include Warlock, Hulk, Woodgod, Captain America and Daredevil. No, they're not all in the same issue.

Jim Wilson and The Absorbing Man will return to the pages of THE INCREDIBLE HULK.

THOR #254 will be pencilled by Tony DeZuniga and will feature the return of the Stone Man From Saturn. Also, The Recorder will return.

Villains that will be returning to SPIDER-MAN include The Lizard, Stegron, The Dinosaur Man, Molten Man and The Green Goblin. Lia Alien and Harry Osborne will be engaged.

Dracula's child will be born in TOMB OF DRACULA #54. Marv Wolfman is running a "Name That Kid" contest, based upon the circumstances surrounding the birth. Ideas will be accepted on postcards only (names submitted in letters will not count) after the issues appear, and an actual prize (!) will be awarded.

The title of the first issue of THE BLACK PANTHER is "King Solomon's Frog."

In a very strange story, many of the people who make up Marvel's bullpen will appear in the August FANTASTIC FOUR, which features the return of The Impossible Man.

The New Masters Of Evil will appear in THE DEFENDERS.

Herb Trimpe is doing a two-part IRON MAN fill-in, which he plotted.

MS. MARVEL will be by Gerry Conway, John Buscema and Joe Sinnott.

STAR WARS, another science fiction movie adaptation, is currently planned to run six issues as a monthly and to be written by Roy Thomas.

Rudy Nebres has also done a fill-in issue of DOCTOR STRANGE.

Thor will guest in a future MARVEL TWO-IN-ONE.

Iron Man will meet Werewolf By Night in WEREWOLF BY NIGHT.

Juggernaut will return in THE X-MEN.

THE RENEGADES series will be reprinted in KID COLT OUTLAW.

Dave Cockrum will be doing a number of covers.

Joe Kubert has started the JOE KUBERT SCHOOL OF CARTOON AND GRAPHIC ART, INC., a two year "professional institution which will make available the variety of subjects vital to those who desire to enter today's field of TELEGRAPHICS (telling a story or message through the means of picture illustration)..." to quote from the newsletter. Eighteen courses important to the comic art field, including Story Telling and Writing are planned, and seminars will be conducted featuring over twenty famous figures from the comic art field. Acceptance is based upon portfolio, potential, desire, with a limited enrollment and final judgement as to acceptance the responsibility of the School's Administration. Joe's reasons for opening the school are to help serve the purposes that the now non-existant training grounds of the small companies used to do, i.e., to help hone the talent, story-telling and professionalism of budding artists -- and prepare future artists for comic books, strip syndication, advertising, television, etc. If you would like to be one of the sixty pupils to begin classes in September of this year, write for further information to: The Joe Kubert School Of Cartoon And Graphic Art, Inc., P.O. Box 894, Dover, NJ 07801.

National News

First he battled the man with the strength of a spider -- and now he takes on the man who floats like a butterfly and stings like a bee. Yes, it's SUPERMAN VS. MUHAMMED ALI, an oversized, $2.00 book edited by Julius Schwartz, written by Denny O'Neil and drawn by Joe Kubert.

According to our reliable New York reporter, the final issue of SWAMP THING was #24, not #25, the issue in which ST was to meet Hawkman. Also, the final issue of THE JOKER is #9, not #10. BLITZKRIEG has been terminated with #5. And TARZAN FAMILY will end with #66, on sale in August. Additionally, the BLACK LIGHTNING title has been postponed.

J'ONN J'ONZZ, MANHUNTER FROM MARS will be reappearing in a three issue back-up story in ADVENTURE. It will be done by Denny O'Neil and Mike Nasser. After that, THE DEMON is slated to appear in a three-parter
parter by Marty Pasko and Walt Simonson.

Denny O'Neil has taken over as Story Editor of SECRET SOCIETY OF SUPER-VILLAINS from Paul Levitz. Rich Buckler is the new penciller on the book.

There will be a STRANGE SPORTS STORIES issue of DC SUPER STARS that will feature a new lead story in which nine super-heroes play a deadly game of baseball with nine super-villains in a story by Bob Rozakis, Dick Dillin and John Calnan.

Speaking of new lead stories, an upcoming DC SUPER STARS will feature SUPERBOY with a new story probably illustrated by Curt Swan.

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The new CHALLENGERS OF THE UNKNOWN strip in SUPER-TEAM FAMILY will be by Steve Skeates, Jim Sherman and Jack Abel.

Steve Englebart's three-part BATMAN story has become a two-parter. Steve is currently busy doing a JUSTICE LEAGUE OF AMERICA multi-parter.

When Julius Schwartz takes over TEEN TITANS, Irv Novick and Vince Colletta will do the art. In #44, the first new issue, Mal becomes a super-hero called THE GUARDIAN.

FREEDOM FIGHTERS #5 will showcase Doll Man's new super-power, as the team continues their fugitive ways.

Gilda Radner of NBC SATURDAY NIGHT is profiled in YOUNG LOVE #122.

Bob Smith is inking an issue of GREEN LANTERN after which Terry Austin will likely become permanent inker.

Mike Vosburg and Vince Colletta will be the art team on ISIS. Steve Skeates and Jack C. Harris will split the writing chores.

Mike Nasser is pencilling some back-up stories for SUPERBOY featuring the Legion.

Tony Isabella is writing an issue of WELCOME BACK, KOTTER.

KOBRA #5 has been delayed until August to fill the spot on the schedule that was to have CLAW #10. The fall schedule will be a bit illogical, with some titles skipping a month or two. The reason given is that with all the new editorial assignments and new projects being considered, monthly assignments have to be balanced to provide a little breathing room for everybody.

Aquaman will come across a new undersea civilization, plus a new villain (The Marine Marauder) and an old villain (The Weather Wizard).

The first Paul Levitz-Wally Wood issue of ALL STAR COMICS will send the JSA into the past, while the issue following will send them into the future.

Wildfire will be sworn in as leader of the Legion Of Super-Heroesin SUPERBOY #225. Issues #227-229 will feature a three-parter featuring the story of a Legionnaire who is destined to die.

Speaking of death, one of the Blackhawks is going to that great Blackhawk Island in the sky and will thereafter be replaced by a new member. The Blackhawks will be facing menaces from their past in the future, including Killer Shark, King Condor and the War Wheel.

Kamandi will definitely be tied into the other Kirby characters in future issues. Kamandi will be leaving North America soon to investigate other parts of the world after disaster. Another upcoming issues of KAMANDI will feature Superman's costume and complications.

PLOP! will feature themes of "Plop Visits National" (#24) and "Politics" (#25).

A new villain, The Gyro-Master, will appear in KARATE KID #7.

Marty Pasko will start writing SUPERMAN regularly with #310.

Wonder Girl and The Cheetah will appear in WONDER WOMAN in the near future.

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GOLD KEY®

A Capsule History

(All covers pictured in this article are copyright K.K. Publications, Inc., 1962, 1963, 1964 and Western Publishing Co., Inc., 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973 and 1975.)

As everybody probably knows, Dell Comics were arguably the best selling comics during the fifties. And, as some of you probably know, Dell Comics were designed and printed by Western Printing and Lithography, known variously as K.K. Publications, Inc., Whitman Publishing and, today, Western Publishing Company. Western and Dell had a working arrangement in which Western produced the comics and Dell published them -- until 1961. In 1961, as I recall, there was an industry turmoil about pricing (it seems laughable today considering what has happened) -- Dell being one of the first companies to jump -- prematurely, it turned out -- to a 15¢ pricetag. DC, Marvel, Charlton and the rest went to 12¢, and Dell was forced to go back down to 12¢ eventually. Concurrently, among the many releases in the Dell one-shot series there began to appear comic books designed, produced and published by Dell themselves -- comics that were a bit lower in overall quality than those done by Western. By the end of 1961 nearly a quarter of the books being issued were home-produced by Dell. A corporate schism was clearly on the horizon.

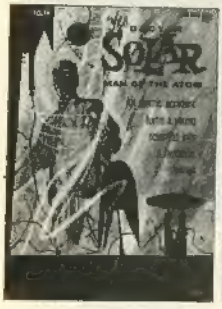
I don't pretend to know the reasons for what happened in 1962 but I have my theories. My guess would be that the combination of the price increase and the competition with their own publisher caused the heads of Western to decide that they could do just as good a job publishing comic books as Dell could. (As it turned out, they did a better job; the last Dell comic appeared in 1973.) The final Western-produced Dells appeared with cover dates of 205-207, 206-208, 207-209, 208-210 and 209-211 cover dates (1962, May-November), the one-shot titles having no other number than the new title code that Dell had assigned all their titles. I still don't know why Dell bothered assigning these Western-produced titles code numbers unless they were unaware that Western was about to create Gold Key. Of course, it is possible that Dell sought to save money by doing their own comics and dumped Western -- but I doubt it.

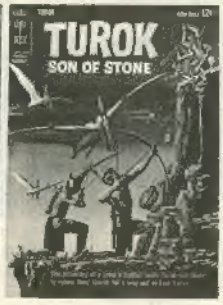
In any case, October of 1962 issues of many titles previously published by Dell carried a strange new symbol in the corner, sturdier covers, no ads at all and a new interior style (either borderless or colored borders around the panels, plus square word balloons). This new comics group had a very new and modern look, exemplified by their cover layouts and the unique style of their books, and during the following years managed to prosper while the Dell Publishing comics foundered with their more cheaply produced

adaptations of movies and TV shows.

Between 1962 and October of this year, Gold Key will have published 300 different titles (32 page size), 46 giant-sized titles, seven digest titles and eight $1.50 treasuries. Their fourteen years, one month total of issues published will be 3,548, including 3320 32 page comics, 85 giants, 135 digests and eight treasuries.

Gold Key is primarily known as a group which uses licensed characters. Over the years they have issued 86 different Walt Disney titles, 40 Hanna-Barbera titles, 12 Warner Brothers titles, 7 King Features titles, 6 Jay Ward titles, 6 Paul Terry titles and 5 Walter Lantz titles. What is important to note, however, is that they have also created

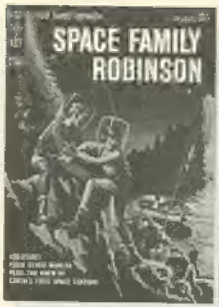




44 of their own titles. Covers of 28 of these appear on the following pages.

One of the most singular traits of Gold Key comics are the computer code numbers in the upper left hand corner of each book. Each number contains a five digit title code number, and a three digit date code. Except for a few rare typographical errors, the title code is an invaluable guide to knowing exactly how many titles have been published (or, as it now appears, have been scheduled) and when the first issue appeared. The title numbers fall in more or less the order the titles were released, excepting movies, which were frequently held or rush released to coincide with the release of the movies (or to be used as promotional giveaways AT the movie). The dates, of course, are usually the only way to differentiate between issues without opening the book and are easily decoded. (Example: 210 means October, 1962, if the title code begins with a "10000" number. If the title code begins with a "90000" number, the 210 means October, 1972.) The title code numbers changed to a "90000" prefix in March, 1972 to differentiate between those books published ten years earlier.

As a collector, I've always wondered how close I was to having all of the Gold Key comics I wanted -- but there being no list of extant comics they have published it was impossible. With the help of Bob Overstreet's Price Guide (it's invaluable for SOME things, anyway) and John Fishel and my own collection (plus some nosy burrowing into dealers books at a couple of conventions and Larry Charet's store), I've been able to compile this list. You will note that there are sixteen blank spaces among the list of 346 regular comic books. There are no other titles that



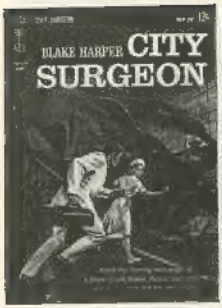
I know of that could fit in those spaces, but it's probable that the numbers were assigned to books that were simply never issued. If any of you can fill in the missing spaces, I would be quite grateful. (The GUIDE lists some that I dismiss at the end of the article.)

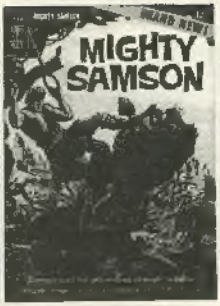
As a Gold Key collector, one thing that has always bothered me is the lumping together of Gold Key with the self-produced Dell Comics Group. Perhaps this list will help clarify the difference. MT

NOTES: I have eliminated all title prefixes from titles. My rule of thumb: The official title is that which is spelled out in CAPITAL LETTERS in the indicia. Therefore, Walt Disney and Hanna-Barbera are only used when capitalized and other titles like Tales Of Sword and Sorcery are ignored. Hence SPACE FAMILY ROBINSON LOST IN SPACE On Space Station One drops the last four words of the title.

All dates marked with an asterisk (*) should be read as being October, 1972 or later.

Some titles have giant-sized issues so the beginning and ending numbers and dates may overlap. In 1969 and 1970 Gold Key issued some titles with pull-out posters for 25¢; it appears that they were also issued without the posters for the original 12¢ (or, in some places, 15¢) price. Some issues are also variously priced depending upon where they were bought (12¢ or 15¢, 15¢ or 20¢, etc.) and Gold Keys after 1974 exist in Gold Key editions and Whitman reissues. In the late '60s Western also issued a series called TOP COMICS, all of which contained reprints of Gold Key comics.

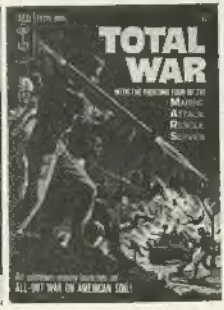




GOLD KEY 32 Page Series

10000	Doctor Solar, Man Of The Atom	#1 (210)	#27 (904)	
10001	King Leonardo And His Short Subjects	#1 (210)	#4 (309)	
10002	Checkmate	#1 (210)	#2 (212)	
10003	Snagglepuss	#1 (210)	#4 (309)	
10004	Top Cat	#4 (210)	#31 (009)	
10005	The Three Stooges	#10 (210)	#55 (206)*	
10006	The Flintstones	#7 (210)	#60 (009)	
10007	Lassie	#59 (210)	#70 (907)	
10008	Wonderful World of The Brothers Grimm	Movie (210)		
10009	Nancy And Sluggo	#188 (210)	#192 (310)	
10010	Adventures of Mighty Mouse/Mighty Mouse	#156 (210)	#165 (609)	
10011	Walt Disney's Comics And Stories	#264 (210)	#435 (612)*	
10012	Tarzan/Tarzan Of The Apes	#132 (210)	#206 (202)	
10013	Bullwinkle	#1 (211)	#14 (612)*	
10014	The Phantom	#1 (211)	#17 (607)	
10015	Heckle And Jeckle	#1 (211)	#4 (308)	
10016	The Twilight Zone	#1 (211)	#74 (611)*	
10017	Space Mouse	#1 (211)	#5 (311)	
10018	Mister Ed, The Talking Horse	#1 (211)	#6 (402)	
10019	77 Sunset Strip	#1 (211)	#2 (302)	
10020	Fury	#1 (211)		
10021	Snooper And Blabber, Detectives	#1 (211)	#3 (305)	
10022	Fractured Fairy Tales	#1 (210)		
10023	The Rifleman	#13 (211)	#20 (409)	
10024	Supercar	#1 (211)	#4 (508)	
10025	Beetle Bailey	#39 (211)	#53 (605)	
10026	Big Red	Movie (211)	#2 (603)	
10027	Mickey Mouse	#89 (212)	#168 (612)*	
10028	Little Lulu	#167 (212)	#236 (611)*	
10029	Daffy Duck	#31 (212)	#105 (612)*	
10030	Turok, Son Of Stone	#30 (212)	#106 (611)*	
10031	Space Family Robinson Lost In Space	#1 (212)	#60 (701)*	
10032	Wally	#1 (212)	#4 (309)	
10033	National Velvet	#1 (212)	#2 (303)	
10034				
10035	The Lion	Movie (301)		
10036	Bonanza	#1 (212)	#37 (008)	
10037	Donald Duck	#85 (612)	#178 (612)*	
10038	Uncle Scrooge	#40 (212)	#135 (612)*	
10039	Yakky Doodle And Chopper	#1 (212)		
10040	Mutiny On The Bounty	Movie (302)		
10041	The Jetsons	#1 (301)	#36 (010)	
10042	Lady And The Tramp	#1 (301)	#2 (203)	
10043	Escapade In Florence	Movie (301)		
10044	The Cave Kids	#1 (302)	#16 (703)	
10045	Pixie And Dixie And Mr. Jinks	#1 (302)		
10046	Magnus, Robot Fighter	#1 (302)	#46 (701)*	
10047	Tasmanian Devil And His Tasty Friends	#1 (211)		
10048	In Search Of The Castaways	Movie (303)		
10049	Lippy The Lion And Hardy Har Har	#1 (303)		
10050	Hanna-Barbera Band Wagon	#3 (304)		
10051	The Nurses	#1 (304)	#3 (310)	
10052	Duke Of The K-9 Patrol	#1 (304)		
10053	Boris Karloff Tales Of Mystery	#3 (304)	#72 (612)*	
10054	Freedom Agent	#1 (304)		
10055	World Of Adventure	#1 (304)	#3 (310)	
10056	Quick Draw McGraw	#14 (304)	#15 (607)	
10057	Son Of Flubber	Movie (304)		
10058	Tom And Jerry	#216 (304)	#291 (602)*	
10059	The Legend Of Lobo	Movie (303)		
10060	The Virginian	#1 (306)		
10061	The Lucy Show	#1 (306)	#5 (406)	
10062	Woody Woodpecker	#76 (304)	#155 (611)*	
10063	Dear Nancy Parker	#1 (306)	#2 (309)	
10064	Rocky And His Flendish Friends	#4 (306)	#5 (309)	
10065	The Miracle Of The White Stallions	Movie (306)		
10066	Yogi Bear	#12 (304)	#42 (010)	
10067	Huckleberry Hound	#20 (306)	#43 (010)	
10068	New Terrytoons	#3 (304)	#41 (611)*	
10069	Popeye The Sailor	#68 (305)	#80 (606)	
10070	Bugs Bunny	#89 (305)	#179 (612)*	
10071	Rawhide	#1 (307)	#2 (401)	
10072	The Mighty Hercules	#1 (307)	#2 (311)	
10073	Hawaiian Eye	#1 (307)		

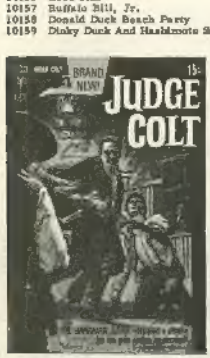
10076	How The West Was Won	Movie (307)		
10075	City Surgeon	#1 (308)		
10076	Summer Magic	Movie (309)		
10077	Captain Sindbad	Movie (309)		
10078	Peanuts	#1 (305)	#4 (402)	
10079	Donald Duck Album/Donald Duck #96 (312)	#1 (305)	#2 (310)	
10080	Kidnapped	Movie (306)		
10081	55 Days At Peking	Movie (309)		
10082	Mickey Mouse Album/Mickey Mouse #93,95?	#1 (308)?		
10083	X, The Man With The X-Ray Eyes	Movie (309)		
10084	Augie Doggie	#1 (310)		
10085	The Gallant Men	#1 (310)		
10086	Peter Pan	#1 (309)	#2 (909)	
10087	Bambi	#1 (309)	#2 (607)	
10088	Pebbles Flintstone	#1 (309)		
10089	The Wonderful Adventures Of Pinocchio	#1 (310)	#2 (109)	
10090	Dumbo	#1 (310)		
10091	Snow White And The Seven Dwarfs	#1 (310)	#2 (709)	
10092	Rin Tin Tin And Rusty	#1 (311)		
10093	Mr. And Mrs. J. Evil Scientist	#1 (311)	#6 (610)	
10094	Tweety And Sylvester	#1 (311)	#54 (612)*	
10095	20,000 Leagues Under The Sea	Movie (312)		
10096	Travels With Jamie McPheeters	#1 (312)		
10097	My Favorite Martian	#1 (402)	#15 (802)	
10098	Krazy Kat	#1 (401)	#2 (407)	
10099	Mickey Mouse Club	#1 (401)		
10100	Walt Disney Christmas Parade	#2 (401)	#9 (201)	



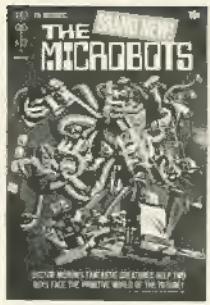
10101	Korak, Son Of Tarzan	#1 (401)	#45 (201)	
10102	Wart And The Wizard	#1 (402)		
10103				
10104	John Carter Of Mars	#1 (404)	#3 (410)	
10105				
10106	Davy Crockett	#1 (309)	#2 (911)	
10107	Wagon Train	#1 (401)	#4 (410)	
10108	Steve Zodiac And The Fireball XL5	#1 (401)		
10109	The Horse Without A Head	Movie (401)		
10110	McClintock	Movie (403)		
10111	Hector Heathcote	#1 (403)		
10112	The Scarecrow Of Romney Marsh	#1 (404)	#3 (510)	
10113	Barney Google And Snuffy Smith	#1 (404)		
10114	The Three Little Pigs	#1 (402)	#8 (809)	
10115	The Misadventures Of Merlin Jones/	Movie (405)		
	Merlin Jones As The Monkey's Uncle	Movie (510)		

10116	Magilla Gorilla	#1	(405)	#10	(512)
10117	A Tiger Walks	Movie	(406)		
10118	The Fall Of The Roman Empire	Movie	(407)		
10119	Mighty Samson	#1	(407)	#31	(603)*
10120	Emil And The Detectives	Movie	(502)		
10121	The Lone Ranger	#1	(409)	#27	(612)*
10122	Hey There, It's Yogi Bear	Movie	(409)		
10123	P. T. 109	Movie	(409)		
10124	The Moon Spinners	Movie	(410)		
10125					
10126	The Phantom Blot	#1	(501)	#7	(611)
10127	Bamm-Bamm And Pebbles Flintstone	#1	(410)		
10128	Buck Rogers	#1	(410)		
10129	The Beagle Boys	#1	(411)	#32	(611)*
10130	The Little Monsters	#1	(411)	#37	(612)*
10131	Stories Of The West	#1	(411)		

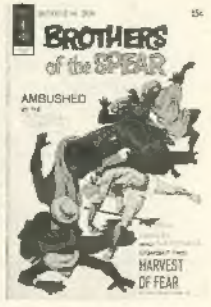
10132	The First Man In The Moon	Movie	(503)		
10133	Voyage To The Bottom Of The Sea	#1	(412)	#16	(604)
10134	The Munsters	#1	(501)	#16	(801)
10135	Daniel Boone	#1	(501)	#15	(904)
10136	Mary Poppins	#1	(501)		
10137	Peter Potamus	#1	(501)		
10138	John Steele, Secret Agent	#1	(410)		
10139	Jonny Quest	#1	(412)		
10140	Porky Pig	#1	(501)	#72	(612)*
10141	Nikki, Wild Dog Of The North	Movie	(412)		
10142	Toby Tyler	Movie	(502)		
10143	Rio Conchos	Movie	(503)		
10144	Alice In Wonderland	Movie	(503)		
10145	Total War/M.A.S.S. Patrol Total War	#1	(507)	#10	(908)
10146	The Man From U.N.C.L.E.	#1	(502)	#22	(908)
10147	Ripley's Believe It Or Not True Ghost Stories	#1	(506)	#2	(610)
10148	Flash Gordon	#1	(506)		
10149	Gallagher, Boy Reporter	#1	(505)		
10150	Annie Oakley And Tagg	#1	(507)		
10151	Astro Boy	#1	(508)		
10152	Cinderella	#1	(508)		
10153	Mush Mouse And Punkin Puss	#1	(509)		
10154					
10155	Linus The Lion-Hearted	#1	(509)		
10156	Lord Jim	Movie	(509)		
10157	Buffalo Bill, Jr.	#1	(506)		
10158	Donald Duck Beach Party	#1	(509)		
10159	Dinky Duck And Hashimoto San	#1	(509)		



10160	Super Goof	#1	(510)	#40	(611)*
10161	The Fantastic Voyages Of Sindbad	#1	(510)	#2	(706)
10162	Those Magnificent Men In Their Flying Machines	Movie	(510)		
10163	Robin Hood	Movie	(506)		
10164	Deputy Dog	#1	(508)		
10165	Ripley's Believe It Or Not True War Stories	#1	(511)		
10166	The Best Of Donald Duck	#1	(511)		
10167	Uncle Scrooge And Money	#1	(703)		
10168	Old Yeller	Movie	(601)	#2	(807)
10169	Zorro	#1	(510)	#9	(803)
10170	Atom Ant	#1	(601)		
10171	That Darn Cat	Movie	(602)		
10172	The Legend Of Jesse James	#1	(602)		
10173					



10174	The Wild, Wild West	#1	(606)	#7	(910)
10175	Milton The Monster And Fearless Fly	#1	(605)		
10176	The Legend Of Young Dick Turpin	#1	(605)		
10177	Flipper	#1	(606)	#3	(711)
10178	Fantastic Voyage	Movie	(702)		
10179	Laredo	#1	(606)		
10180	Gomer Pyle, U.S.M.C.	#1	(607)	#3	(701)
10181	Bullwhip Griffin	Movie	(703)		
10182	I Spy	#1	(608)	#6	(809)
10183	Huey, Dewey And Louie Junior Woodchucks	#1	(608)	#41	(611)*
10184	G-8 And His Battle Aces	#1	(610)		
10185					
10186	Honey West	#1	(609)		
10187	Secret Agent	#1	(611)	#2	(801)
10188					
10189	Beep Beep, The Road Runner	#1	(610)	#61	(612)*
10190	Secret Squirrel	#1	(610)		
10191	I.I. Robin Crusoe, U.S.N.	Movie	(610)		
10192	Doc Savage	#1	(611)		
10193	The Fighting Prince Of Donegal	Movie	(701)		
10194	Frankenstein, Jr. And The Impossibles	#1	(701)		
10195	It's About Time	#1	(701)		
10196	Laurel And Hardy	#1	(701)	#2	(710)
10197	The Girl From U.N.C.L.E.	#1	(610)	#5	(710)
10198	The Time Tunnel	#1	(702)	#2	(707)
10199	Space Ghost	#1	(703)		
10200	Treasure Island	Movie	(703)		
10201	The Owl	#1	(704)	#2	(804)
10202	The Green Hornet	#1	(702)	#3	(708)
10203					
10204	Run, Buddy, Run	#1	(706)		
10205	Roy Rogers And Trigger	#1	(707)		
10206	The Monkees	#1	(708)	#2	(710)
10207	The Gnome-Mobile	Movie	(710)		
10208	Ripley's Believe It Or Not!	#4	(704)	#66	(612)*
10209	Moby Duck	#1	(710)	#25	(701)*
10210	Star Trek	#1	(707)	#41	(611)*
10211	Captain Nice	#1	(711)		
10212	The Invaders	#1	(710)	#4	(810)
10213	The Avengers	#1	(811)		
10214	Chip 'N' Dale	#1	(709)	#45	(611)*
10215	Scamp	#1	(711)	#38	(611)*
10216	The Aliens	#1	(712)		
10217	Baine And Little Britches	#1	(804)		
10218	Maya	#1	(803)		
10219	Cowboy In Africa	#1	(803)		
10220	Hanna-Barbera Super TV Heroes	#1	(804)	#7	(910)
10221	The Happiest Millionaire	Movie	(804)		
10222	Blackbeard's Ghost	Movie	(806)		
10223	King Louie And Mowgli	#1	(805)		
10224	Jet Dream	#1	(806)		
10225	Captain Venture & The Land Beneath The Sea	#1	(810)	#2	(910)
10226	The High Chaparral	#1	(806)		
10227	Tiger Girl	#1	(809)		
10228	Gunsmoke	#1	(902)	#6	(902)
10229					
10230	Land Of The Giants	#1	(811)	#5	(909)
10231	Hanna-Barbera Hi-Adventure Heroes	#1	(905)	#2	(908)
10232	The New Adventures Of Huck Finn	#1	(809)		
10233					



10234	George Of The Jungle	#1	(902)	#8	(910)	
10235	Lancer	#1	(902)	#3	(909)	
10236	Swiss Family Robinson	Movie (904)				
10237	The Love Bug	Movie (906)				
10238	The Banana Splits	#1	(902)	#8	(110)	
10239	Wacky Races	#1	(902)	#2	(204)	
10240	Dark Shadows	#2	(908)	#35	(602)	
10241	Fantastic Voyage	#1	(908)	#2	(912)	
10242	Judge Colt	#1	(907)	#4	(909)	
10243						
10244	The Colossal Show	#1	(910)			
10245	Choo Choo Charlie	#1	(912)			
10246	Goodbye, Mr. Chips	Movie (002)				
10247	One Hundred And One Dalmatians	Movie (003)				
10248	The Governor And J.J.	#1	(903)	#1	(008)	
10249	Smokey Bear	#1	(002)	#13	(303)*	
10250	Hanna-Barbera Fun-In	#1	(002)	#15	(412)*	
10251	Darby O'Gill And The Little People	Movie (001)				
10252	Scooby Doo, Where Are You/Mystery Comics	#1	(003)	#30	(502)*	
10253	Family Affair	#2	(004)	#4	(010)	
10254	The Hardy Boys	#1	(004)	#4	(101)	
10255	The Close Shaves Of Pauline Peril	#1	(006)	#4	(103)	
10256	Zudy The Mod Rob	#1	(007)			
10257	Baby Snooks	#1	(008)	#22	(511)*	
10258	Walt Disney Showcase	#1	(010)	#37	(611)*	
10259	U.F.O. Flying Saucers	#2	(011)	#13	(703)*	
10260	H.R. Pufnstuf	#1	(010)	#6	(207)	
10261	O.G. Whiz	#1	(102)	#6	(205)	
10262	Where's Huddles?	#1	(101)	#1	(112)	
10263	Yosemite Sam And Bugs Bunny	#1	(012)	#41	(632)*	
10264	Mod Wheels	#1	(103)	#18	(510)*	
10265	Wacky Witch	#1	(103)	#21	(601)*	
10266	The Pink Panther	#1	(104)	#59	(611)*	
10267	O'Malley And The Alley Cats	#1	(104)	#9	(401)*	
10268	Lancelot Link, Secret Chimp	#2	(104)	#8	(303)*	
10269	The Aristokittens	#1	(110)	#9	(510)*	
10270	Raggedy Ann And Andy	#1	(112)	#6	(309)*	
10271	The Microbots	#1	(112)			
10272	Grimm's Ghost Stories	#1	(201)	#35	(611)*	
10273	The Holt Bear Bunch	#1	(202)	#9	(402)*	
10274	The Funky Phantom	#1	(112)	#13	(503)*	
10275	The Harlem Globetrotters	#1	(204)	#12	(501)*	
10276	The Jungle Twins	#1	(204)	#17	(611)*	
10277	Brothers Of The Spear	#1	(206)	#17	(602)*	
10278	The Little Stooges	#1	(209)	#6	(312)*	

90279	Dagar The Invincible	#1	(210)	#18	(612)*	
90280	Lidsville	#1	(210)	#3	(304)*	
90281	Wacky Adventures Of Cracky	#1	(212)	#12	(609)*	
90282	The Roman Holidays	#1	(302)	#4	(111)*	
90283						
90284	Daisy And Donald	#1	(305)	#20	(611)*	
90285	The Occult Files Of Doctor Spektor	#1	(305)	#20	(611)*	
90286	The Amazing Chan And The Chan Clan	#1	(305)	#4	(402)*	
90287	Adam-12	#1	(312)	#10	(602)*	
90288	Andy Panda	#1	(307)	#16	(611)*	
90289	Woody Owl	#1	(311)	#10	(602)*	
90290	Fat Albert And The Cosby Kids	#1	(403)	#16	(612)*	
90291	The Adventures Of Robin Hood	#1	(403)	#7	(501)*	
90292	The Inspector	#1	(407)	#12	(611)*	
90293	The Addams Family	#1	(410)	#3	(504)*	
90294	Underdog	#1	(503)	#10	(612)*	
90295	Spine-Tingling Tales	#1	(505)	#4	(602)*	
90296	Looney Tunes	#1	(506)	#11	(612)*	
90297	Tragg And The Sky Gods	#1	(506)	#7	(611)*	
90298	Gold Key Spotlight	#1	(605)	#4	(703)*	
90299	Winnie The Pooh	#1	(703)			
	Gold Key 25¢ Series					
30000	Bugs Bunny Showtime	#66	(210)	#88	(102)?	
	The Best Of Bugs Bunny	#1	(610)	#2	(610)?	
30001	Little Lulu In Paris/Christmas Diary	#163	(210)	#166	(211)	
	Little Lulu Summer Camp	#1	(???)			
30002	Woody Woodpecker	#73	(210)	#75	(302)	
	Woody Woodpecker Summer Fun	#1	(6??)			
	Woody Woodpecker Christmas Parade	#1	(611)			
30003	Rocky And His Flendish Friends	#1	(210)	#2	(303)	
30004	Hanna-Barbera Band Wagon	#1	(210)	#2	(302)	
30005	Yogi Bear Jellystone Jollies/Surprise Party	#16	(210)	#19	(307)	
30006	Huckleberry Hound Chuckleberry Tales	#18	(210)	#19	(301)	
30007	Boris Karloff Thriller	#1	(210)	#2	(301)	
30008	Gunsmoke Film Story	#1	(211)			
30009	Ben Casey Film Story	#1	(211)			
30010	New Terrytoons	#1	(210)	#2	(301)	
30011	Popeye The Sailor	#66	(210)	#67	(302)	
30012	Quick Draw McGraw Fun-Type Round-Up	#12	(211)	#13	(301)	
30013	The Flintstones Bigger And Boulder	#1	(211)	#2	(6??)	
30014	Tom And Jerry Funhouse	#213	(211)	#215	(303)	
	Tom & Jerry & The Mouse From S.H.A.P.	#1	(607)			
	Tom And Jerry Summer Fun	#1	(707)			

30015						
30016	The Three Stooges In Orbit	Movie (211)				
30017	Gay Purr-ee	Movie (301)				
30018	Walt Disney Christmas Parade	#1	(301)	#7	(801)	
30019	The Sword In The Stone	Movie (602)				
30020	Tubby And The Little Men From Mars	#1	(410)			
30021						
30022	The Best Of Donald Duck And Uncle Scrooge	#1	(411)	#2	(709)	
30023	Mary Poppins	Movie (501)				
30024	Vacation In Disneyland	#1	(508)			
30025	Bugs Bunny And Porky Pig	#1	(509)			
30026	Uncle Scrooge And Donald Duck	#1	(509)			
30027	Tarzan, Lord Of The Jungle	#1	(509)			
30028	The Flintstones Pebbles And Bamm-Bamm	#1	(509)			
30029	The Lone Ranger Golden West	#1	(610)			
30030	Lady And The Tramp	#1	(707)			
30031	Turok, Son Of Stone	#1	(611)			
30032	The Shaggy Dog And The Absent-Minded Professor	Movie (708)				
30033	The Jungle Book	Movie (803)				
30034	Bugs Bunny Winter Fun	#1	(712)			
30035	U.F.O. Flying Saucers	#1	(810)			
30036	King Kong	Movie (809)				
30037	Mickey Mouse Surprise Party	#1	(901)			
30038	Chitty Chitty Bang Bang	Movie (902)				
30039	Dark Shadows	#1	(905)	#3	(911)	
30040	Family Affair	#1	(002)			
30041	Walt Disney's Comics And Stories	#351	(912)	#362	(011)	
30042	Sleeping Beauty	Movie (009)				
30043	Beep Beep, The Road Runner	#19	(007)			
30044	Beneath The Planet Of The Apes	Movie (012)				
30045	The Aristocats	Movie (103)				
	Gold Key 35¢ Series					
35000	Yellow Submarine	Movie (903)				
	Gold Key Digest Series					
92101	Walt Disney Comics Digest	#1	(806)	#57	(602)*	
92401	Golden Comics Digest	#1	(905)	#48	(601)*	
92501	Mystery Comics Digest	#1	(203)	#26	(511)*	
	Gold Key Story Digest Series					
92600	Boris Karloff Tales Of Mystery	#1	(006)			
92601	Ripley's Believe It Or Not!	#1	(006)			
92602	Tarzan Of The Apes	#1	(006)			
92603	Dark Shadows	#1	(006)			
	Gold Key Treasury Series					
96151	Robin Hood	Movie ('73)				
96152	The Mystery Of Sherwood Forest	#1	('73)			
96153	In Kung Richard's Service	#1	('73)			
96154	The Wizard's Ring	#1	('73)			
96170	The Best Of Walt Disney Donald Duck	#1	('74)			
96171	The Best Of Walt Disney Mickey Mouse	#1	('74)			
96172	The Best Of Walt Disney Uncle Scrooge	#1	('74)			
96173	The Best Of Walt Disney Uncle Scrooge	#2	('74)			
	Whitman Large Size (59¢)					
6022	The Jungle Book	#1	(801)			

I have dismissed several entries from the GUIDE as simple errors of repitition or typography. CAPTAIN SINDBAD, for example, is a film, and FANTASTIC VOYAGES OF SINDBAD was the series. CAPTAIN JOHNER AND THE ALIENS #1,2 (1972) do not exist, as far as I know; THE ALIENS (December, '67) does. The LT. ROBIN CRUSOE, U.S.N. film adaptation is listed as issued in October of '66, even though the GUIDE also lists four (non-existant?) issues from Nov.-Jan. 64 through '65. There is an entry which is silly -- THE FLAGMAN #11, is actually THE FROGMEN #11, a Dell. A black and white AVENGERS annual is listed for '67; I believe that this is an English publication and not a Gold Key. A non-existant third issue of THE OWL is listed, as is a Gold Key version of ZIP JET. The latter is evidently an interpolation of entries with ZODY THE MOD ROB, which is listed as a St. John in 1953, which it wasn't. Also listed is THE FELONY SQUAD, which I have never seen, nor heard of (which doesn't mean it DOESN'T exist -- but I doubt that it does)... though I can't figure out how a non-existant TV adaptation would find its way into the GUIDE. An issue of THE FARMER'S DAUGHTER is listed with a question mark, wisely so, I believe, as it probably doesn't exist either. Digests for BORIS KARLOFF, RIPLEY'S and DARK SHADOWS are listed for 1968 (first issues of each), and I believe that these are the Story Digests of 1970 as no earlier digests exist.

But there are possible missing entries. THE LITTLEST SNOWMAN is listed as 1964, and if it reprinted a Dell Four Color issue (there were two of those), it's probably a Gold Key. Also, listed in a house ad in 1968 (along with 1966 one-shots SECRET SQUIRREL and MILTON THE MONSTER, plus QUICK DRAW McGRAW) was RUFF 'N' REDDY, which is not listed at all as a Gold Key in the Guide. And there may be more that I'm unaware of. I'd appreciate any help in solving the mystery, as I'm sure all the other rabid completists out there are also. MT

Western

A long time ago we mentioned a series of science fiction comics being done by Western that would feature adaptations of well-known science fiction stories by people like Asimov, Campbell, etc. Well, the first series of four are done and will be distributed in August. These are part of the Whitman Treasury series (like the BEST OF DISNEY books issued in '74), being 64 page color comics on heavy paper with heavy cardboard covers. We believe they'll cost $1.50, and the title of the series is STARSTREAM. They will be distributed on the lines of the former books (non-returnable by dealers) and may be available by mail (although we're not sure about that). Four more books in the series are being planned for August, 1977 release. We'll be publishing cover stats next issue

TCR Message

Just a few words about this issue -- some of the stuff I promised was squeezed out when I found out that the comic strip would be ready for this issue (and for the record, Bob Staszak plotted, pencilled and inked the story, I laid out some pages, scripted most of it and lettered it), so whatever was planned for this one will go in future issues. The Warren interview in this issue is only part one; when COMIC MEDIA NEWS publishes part two we'll decide whether we'll publish part two. Well, I hope that this rather off-beat issue will provide a little summer fun.

Mike

TCR Mailboat

GARY KIMBER, Scarborough, Ontario, CANADA: I was wondering whether you knew the results of the Disney suits against the publishers of AIR PIRATES comics. Has the matter reached a court decision and, if so, what was it?

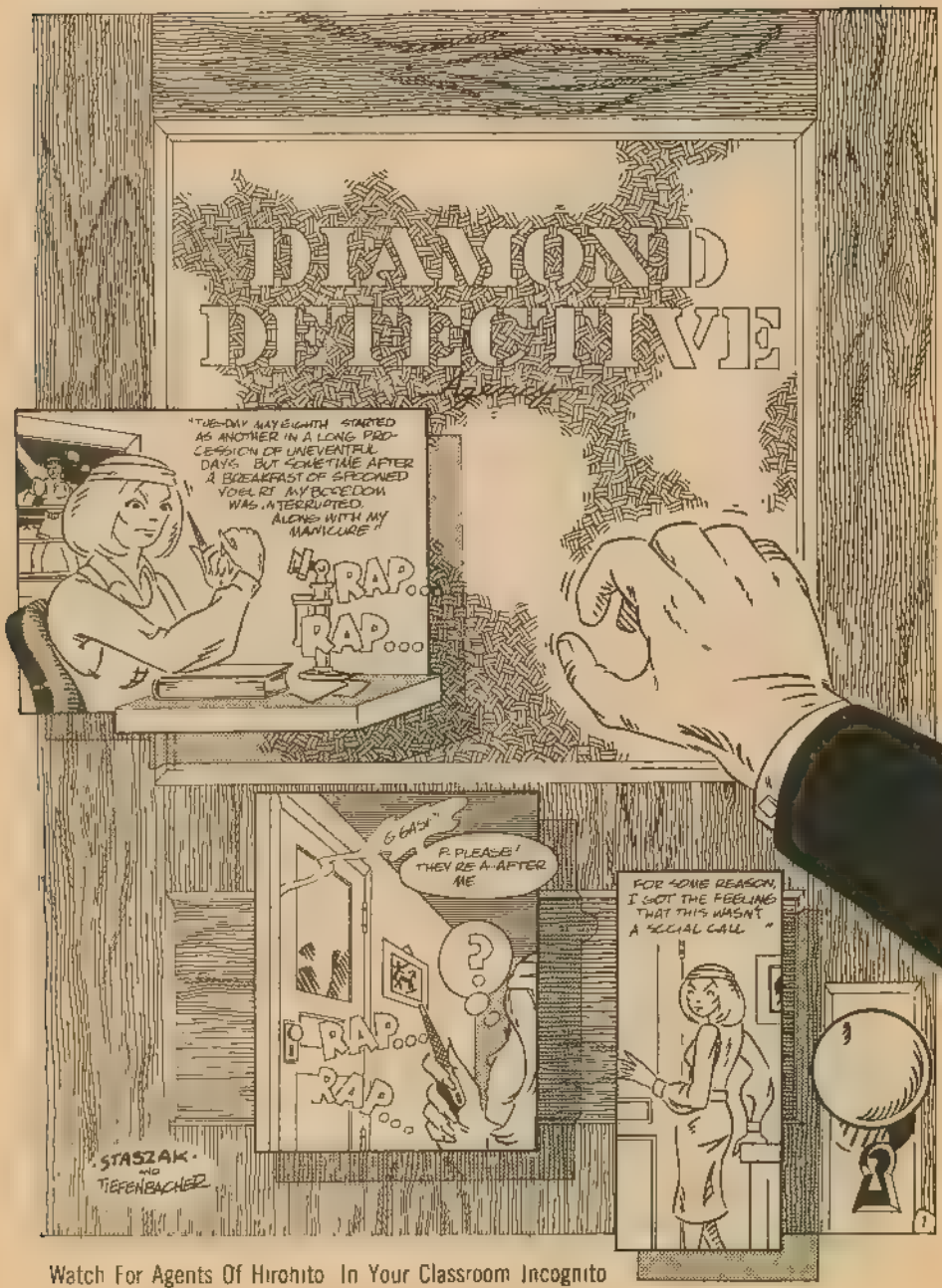
(Good question. If anybody knows, we'd like to be able to tell everybody. MT)

MATTHEW KREPS, Jerusalem, Israel: (Matthew's letter is much too long and involved to be able to fairly excerpt here. I'd just like to say to Matthew in regard to his arguments about creators rights in comics and licensing of characters, you're assuming that the creators all go into the current arrangement unknowingly, as the Siegel and Shuster case led one to believe. Since the practices outlined in issue #130's COMMENT are not unique to comics, and most creators are well aware of their rights before going in, we cannot share your view of exploitation 100%, though it may exist. We would agree that change would encourage better product, and you'll be interested to know that your thought-provoking views prompted Andy to write that COMMENT, and perhaps IT will have some small effect on the industry policy -- but your suggestions of boycotting books in order to change policies would seem to me, if successful, to provoke exactly the reverse of what we want for the industry, i.e., poorer sales than we now have.

By the way, you must understand that we have neither the manpower nor the desire to do investigative reporting of every change in comicdom, nor do we think that we'd serve much purpose printing the various labor-management disputes that often go on in the industry. I would much rather be assured of reliable, definite news items that have been sanctioned, than offend our company contacts by printing heresay. I hope that would explain why we usually do not go into in-depth explanations of every occurence or cancellation. -- Except when answering letters. MT)

SCOTT TAYLOR, Portland, TX: The Aparo cover of #130 was very nice, though not up to par with his usual art. I'd imagine that it was done in his spare time. I realize that Adams and Giordano are quite busy, but it never hurts to ask. They might just give you a quick illo sometime. Staton, too, has been doing a lot lately, but Dave Cockrum is doing very little. He's one of my favorite artists, so I always like seeing his work. Is he doing a lot of work outside of the comics industry? Also, whatever happened to Nick Cardy? I was hoping that he would return to the TEEN TITANS!

How about asking the writers if they feel heroines have been underrated? Most group mags have their token female, heroine mags usually get the ax, etc. I would be very interested in knowing just how sales go on say WONDER WOMAN, MARVEL CHILLERS

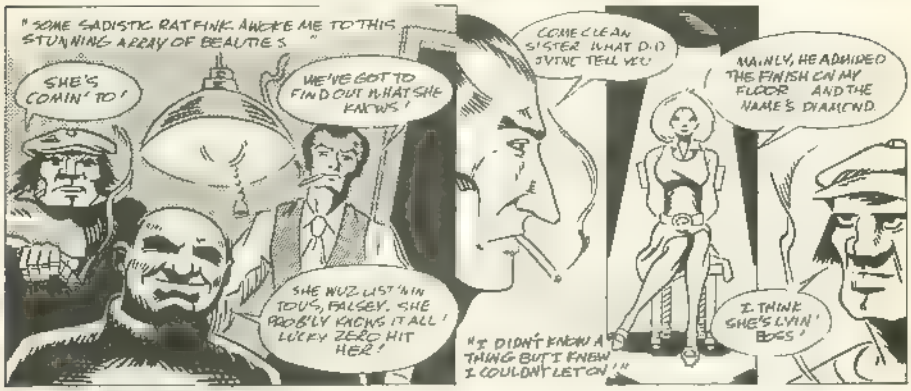


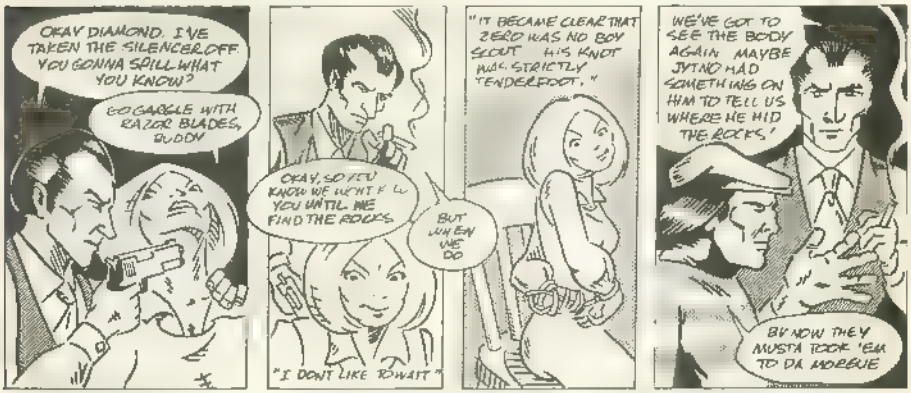
Watch For Agents Of Hirohito In Your Classroom Incognito

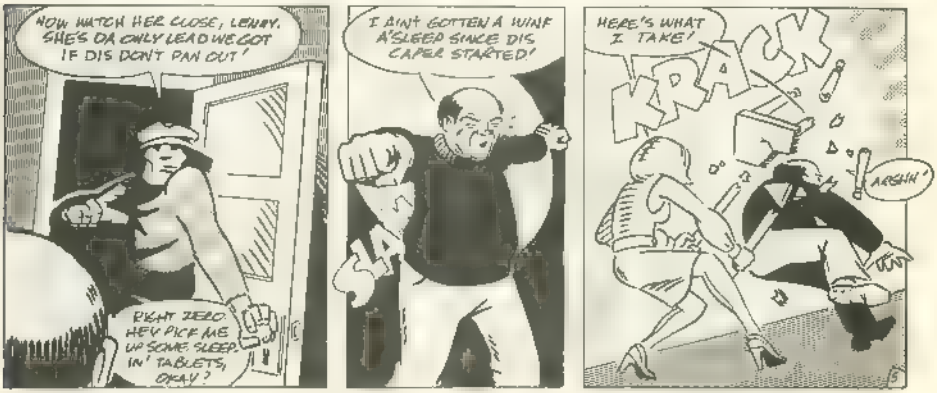
Count Yourself In Hitler's Camp, If You Never Turn Out Your Lamp

Let's Avoid The Emperor's Trap, If You See One, Slap A Jap

Offering Ration Coupons To Buy, Makes You As Bad As A Nazi Spy

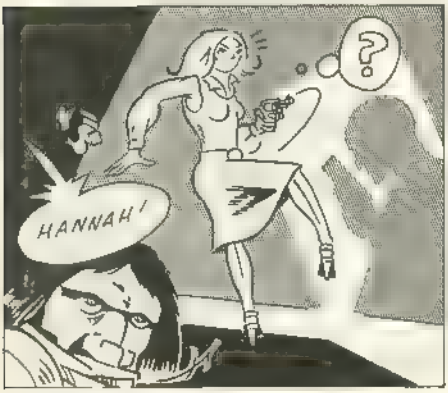


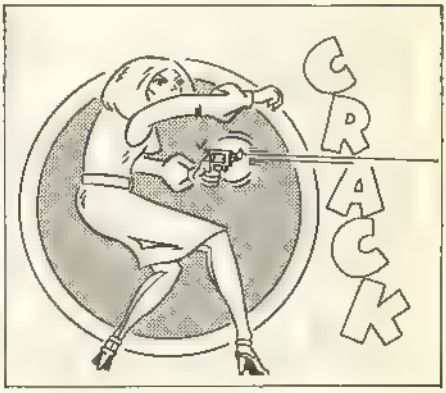


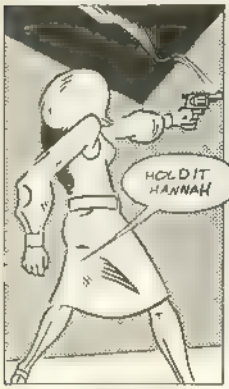


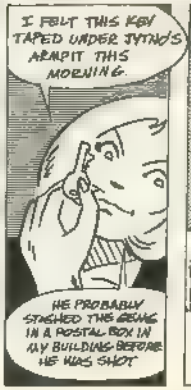
Eat Whatever's On Your Plate, Or You'll Be Playing With A Niponese Mate

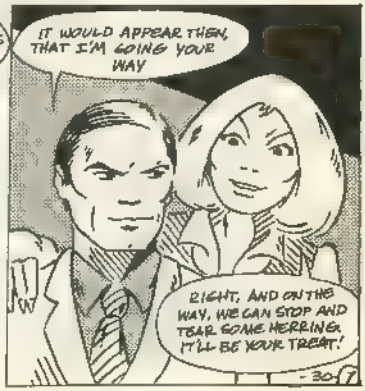
Don't Commit A Mortal Sin, Don't Give Nazis Cans Of Tin











Save This Comic, Turn It In, With Scrap Paper, The War We'll Win

(continued from page 11)

(Tigra) and Red Sonja, etc. And what happened to the WONDER WOMAN comic-record?

(Jim's cover of #130 was one of our better covers, I'd say.

I don't know if Dave Cockrum is doing any outside work, but I do know that Nick Cardy is fully occupied (except for CRAZY covers) with advertising work.

Tigra, thankfully, was just cancelled, but MS. MARVEL and ISIS have been announced. Now, if SUPERGIRL's book could be reinstated, we might have something going, heroinewise. MT)

RICHARD STRUEMPLER, Omaha, NE: I've been getting TCR since about 64 and don't know how I would survive a life of comics collecting without it. Since TCR has fallen into your hands it has taken a definite turn towards quality. You have added interesting features, improved news coverage, and a better overall appearance. Let's face it. People would have continued to buy it just for the release dates and new book (cancellation) news. But you didn't settle for that. Issue by issue you changed and added until TCR metamorphized into the TRUE TV GUIDE of comics. What can I say but thanks. And resubscribe, ad infinitum.

I enjoyed the excerpts from past TCRs. But I think you should limit it, and try to place them all on the same page. Perhaps you could use increments of five years (5 years ago, ten, fifteen, etc.).

Your interview with Marv Wolfman in #129 was a pleasant change. You should definitely do more.

I work in the composing room at the Omaha WORLD-HERALD and I am curious why you don't justify your margins. I think it would greatly improve your overall appearance if you could do so. But, you obviously must have SOME reason. I assume you use some sort of cold type process, because the layout definitely looks like some kind of paste-up... and since hot-type is a dying trend, alas.

(Thanks for the kind words, Richard. We just try to keep things interesting and cohesive, and if we succeed that's great.

Yes, we use a cold-type process -- IBM Executive typewriter. I guess you can understand how much time it would take to justify margins. Currently, it takes us about eight days to do an issue of TCR. If we had to go through typesetting our news would be that much more out-of-date, so we settle for our current format. MT)

R. RONALD GOMES, Toronto, Ontario: I was very pleas'ed to see the Marv Wolfman interview in #129. I realize you've said in the past that you think TCR should confine itself to "news" items, and that even fanzine reviews might be considered inappropriate -- but it doesn't bother me in the least to see this policy change. There's plenty of room for this new material.

I have a couple of comments on the aforementioned interview: If what Marv says is true, that Marvel has recently released some non-Code-approved books (with or without the Code stamp), this might be considered an important piece of comics history. It should be made explicit which books precisely were involved, and what the circumstances were. Also, Marv lauds Marvel reprint books, but one thing he doesn't mention (and which, curiously enough, I have NEVER seen mentioned in print) is that these reprints are INCOMPLETE -- in general, one or more pages of the original stories (usually twenty pages) are edited out in order to fit the reprint into a book which has a smaller page count (only 18 or 19 pages). For me at least, this makes the reprints unacceptable in my collection as substitutes for the originals.

(Your reason for finding them unacceptable is the reason we didn't mention it sooner. Since both Jerry and I have the original sources of the reprints and have read them, we don't even look at the reprints before putting them away. Since you brought it up though, we'll be watching more closely. And we'll try to find out the specific non-approved comics. MT).

MICHAEL BIEGEL, Upper Saddle River, NJ: Marv Wolfman had many valid opinions in his interview with Richard Burton, which will make fans stop and think. Yes, fans have been too harsh and can't understand some of the impossibilities that they continuously request. Marv was also correct in stating that comics are becoming too depressing, a fact that slowly and implicitly creeped into the company. But then again, there have been some overwhelming and tremendous stories to emerge from Marvel. We asked for reality, something I found very appealing and unique with Marvel, and we've received it. Unfortunately, it has gone overboard, as most of us, fans and professionals, now realize. So possibly, the next step as Marv believes in is to resume a purer sense of super-heroism with the fun that Stan Lee always installed.

(Archie Goodwin, in a recent BUYER'S GUIDE, indicated that he wishes to restore the fun to the line, and I think we can all agree that that is a step in the right direction. Most of the really depressing books are gone anyhow... MT)

DANIEL LOUIE, Baldwin, NY: I think that Marv is wrong in criticising the emotionalism of fans. In fact, I think much of the drive behind fandom is due to their emotionalism on various subjects... unfortunately, nowadays fandom seems apathetic. There isn't enough criticism (constructive) any more (improvement of DC's logos, their continuity, Marvel's plotting and extension of stories needlessly into three or four parts, etc.). There are just so many ways that comics could be improved but not enough fans are willing to take pen-in-hand and be critical.

(An interesting point: Do comics fans write critical letters to the companies with their actual feelings -- or does everyone attempt to make the letter columns with complimentary letters? I'll bet it's the latter. MT)

LEE ECKHARDT, Sherman Oaks, CA: I find Andy Hildebrand's COMMENT section to be very perceptive and informative. (Naturally, since I agree with nearly everything he says.) I especially liked his defense of the non-participating fan. Some publications about comics seem to think that a fan has to pass some sort of an initiation (attend a con, have a letter printed, etc.) to become a fan. I find this ridiculous. This is not sour grapes, either,

because I have participated lately in public fandom. But I considered myself a fan long before I stood up and was counted. I think that comics is the only popular medium in which the consumers have a direct effect on the contents of the product they buy. Thank God there are no (none at the moment, anyway) 'official" critics in comicdom. Consider the movie critics -- Pauline Kael, for example is one of an elite corps of critics who write for the other critics, not for the movie gber looking for entertainment. I do not damn all critics out of hand, of course, but you can easily see which ones are included in this group.

There seems to be conflicting opinions as to what Julius Schwartz actually said on the TOMORROW program. Would it be possible to print direct quotes?

Blanket comments like Gene Kehoe's annoy me alot. He seems to think that 'talent' is a personal thing at a company, like a trademark. How much of the current staff at DC have worked at Marvel? The difference is more than a few more thought balloons, as you state. The two companies just have different views on comics publishing as they have said themselves. I myself buy quite a few mags from both companies, as well as Charlton, because I like variety in my comic reading. Extreme loyalty to one company is restricting an individual's scope.

(Amen to that. Here is the actual, transcribed exchange from the TOMORROW Show, from a transcript done for APA-5 by Marc Wielage:

STAN LEE: Basically, I think we're all right in what we're saying -- comics are an entertainment medium. They don't purport to be anything BUT entertainment. If somebody can find more...
JULIUS SCHWARTZ: You know, I know many people who take a comic book into the bathroom to read.
STAN LEE: ...than entertainment...
JULIE: Well, I don't think you're gonna learn much from reading a comic book in the bathroom.
WARREN STOROB: Well, that depends on who you are
JULIE: Well, you read a comic book in five minutes and that's all it takes.
STAN: That depends on which comic you're talking about... as some of our comics, I think, take more than five minutes to read.
JULIE: Yeah, but then some people skip a few pages reading them.

And that s that. One thing I will say is that I disagree with Julie; I'm definitely not a speed reader, and it usually takes 10-15 minutes to read a comic (including letter page), Joe Kubert comics and Steve Gerber or Don McGregor comics being the extremes. If there weren t any pictures, I'd probably read it faster. MT)

Interview

(The following interview was conducted in London in February of this year by Richard Burton. It was prompted by Richard's earlier interview of Marv Wolfman for COMIC MEDIA NEWS, England's equivalent to TCR -- an interview with which Jim Warren took some umbrage and wanted equal time. This interview contains some references to items contained in COMIC MEDIA NEWS which might be a bit confusing -- but in the interests of retaining the context and totality of the interview, I've decided to leave them in. MT)

"Richard Burton? This is Jim Warren. I'm over here in London and have just seen a copy of COMIC MEDIA NEWS with Marv Wolfman's interview in it. What he says is a load of crap and I demand equal space to give you the proper facts!'

So ran my first and very unexpected introduction to James Warren, publisher of FAMOUS MONSTERS OF FILMLAND, CREEPY, EERIE, VAMPIRELLA and THE SPIRIT, and one of the personalities of the modern comics world.' What sort of personality would be difficult to say as the stories of his exploits are as diverse as there are people to tell them. But one fact cannot be denied. In an industry dominated by multi-faceted conglomerates publishing scores of titles, Jim Warren has carved himself a definite place in comics history with a modest line of five black and white magazines.

I spent a very enjoyable Sunday afternoon at the end of February talking to Jim in his London hotel. I'd like to put on record my thanks to Jim on his very constructive comments on CMN and for postponing a visit to the Imperial War Museum so he could answer all of my questions. However, as things turned out, he started off by reversing our roles...

JIM WARREN. Before we get to your questions I feel I have to make a few comments about some of the items that appeared in CMN #24. I ll take them point by point: Here we are on page 2. Ha ha. I think these are your words, Richard. "As far as content goes, and according to Marv again, we will be seeing a return to the 'simplicity' of the early sixties -- at least as far as Marvel is concerned (AND WHERE MARVEL LEADS, DO NOT OTHERS FOLLOW?). Answer, Mr. Burton, bullshit! Do you know the meaning of that beautiful American expression?

RB: I believe I've heard it.

JW: Fine, there is no equal to it. And this is exactly what this is. Marvel FOLLOWED DC with super-heroes. That is exactly what Martin Goodman did. He didn t create super-heroes, he FOLLOWED. And they have been following ever since. Stan Lee FOLLOWED and copied us with FAMOUS MONSTERS and with black and white comics. Where do you get off, "Where Marvel leads do not others follow?" Again, bullshit!

RB: This is the impression one gets looking at Marvel's operations.

JW: What do you mean, "...the impression one gets...?" Are you comparing them with National?

RB: Well, yes. I'm comparing them with what National is doing now.

JW: Excuse me, that's not what you say here. You say, And where Marvel leads do not others follow?" We have NEVER followed anyone in our lives -- just the reverse is true.

RB: Actually, people consider Warren as being slightly out of the mainstream of comic books because they are black and white comics and sell at a higher price than the average

comic book.

JW: Quite true. Does that mean that we don't exist in comics?

RB: Of course not. We seem to be getting onto a subject I wanted to cover later but it might be an idea to bring in now. Warren is considered by many to be the fan's company because of its very high production values and usage of the finest talent available in the industry.

JW: And what of Marvel and National? What are they?

RB: They are the commercial side. They are out to exploit any trends.

JW: They COPY trends. Was it not DC that put out the l rge $1.00 comics format and Marvel FOLLOWED?

RB: Yes, but in other things, like style, DC is now tending to follow the Marvel formula of heavy accent on the action and is easing up on characterization. Things like this, not just formats.

JW: Okay, I think I understand what you re saying.

RB: Marvel is having commercial success with what it is doing. They are outselling DC at the moment.

JW: Does that mean that Marvel is very good? Or that DC is very bad?

RB: No. It doesn't mean that Marvel is good, but they are successful.

JW: How do you know? Have you read their balance sheet?

RB: No, but I know this through my fan and pro contacts.

JW: People in fandom don't have access to balance sheets. When you say successful, are we talking about dollar signs?

RB: When I was in New York in 1974, I heard that Marvel had just placed in ad in the Wall Street Journal announcing that they were the top-selling comics company in America, outselling DC and all the rest.

JW: Top selling' doesn't mean anything about profit and loss, Mr. Burton.

RB: Surely it does.

JW: Surely it does not. LIFE Magazine (when it folded) had the top-selling circulation of any magazine in the world -- seven or eight million. It went under because it wasn t making a profit. 'Top-selling, selling a lot, doesn t mean profit. It never has. The fact that Marvel may sell 25 million comic books a minute doesn't necessarily mean they make a profit.

On page 6 of 'The Others": "Firstly, an explanation for that little square of parallel lines... being published by DC, Marvel and WARREN." Do you see any little square on our covers, Mr. Burton?

RB: No, I don't But if you notice at the bottom of that item, there are three letters -- TCR. This indicates that this item was reprinted from THE COMIC READER.

JW: And that's your cop out? I'm not sure I approve, but I'm glad you put TCR. They are wrong. This square does not appear on Warren covers.
((In defense of TCR, we were not wrong. If one were to check TCR #125 in the Et Al section, one will find no mention of Warren concerning the Universal Product Code symbol. Some one at CMN slipped up in the transcribing. MT))

RB: Marv Wolfman said in his interview that this was new legislation in the States and all companies would have to conform.

JW: I saw that. Bullshit. "By law?" There is no law. I don't know where Marvin got that. No, you will not find them on our covers and I would not put them on. All this is industry practice which we have not subscribed to.

Now we get to poor old Marvin! By the way, I like him.

RB: He says nice things about you too.

JW: No he doesn t. He knows his place! I ve known Marvin since he was a fan. He worked for Warren for a little while -- about twenty minutes. On page 9, he says, "Well, yes,

we can be blamed 100% for commercialism. We are in business to make money, as is everybody." Marvin Wolfman doesn't speak for me, and I'm part of "everybody." I'm not in business to make money. Warren Publishing is only in business to please its sole owner and stockholder; to make me happy. If I'm happy publishing titles that lose money, I will do it. Now, DC and Marvel are definitely in the business of making money. They have to, because if they don't, the stockholders are going to liquidate that part of the company. Marvel, DC and Charlton must please THEIR STOCKHOLDERS. Fortunately, I don't have any stockholders to please. I don t have to go to meetings and explain my profits and so forth. All i have to do is please me! We are not, "...all in business to make money..." so Marvin is wrong there. Now, granted, our company is unique. We are the only com-

ic book company in the United States that is totally owned by one person and I wouldn't have it any other way. I want the full responsibility of the concept and the creation and whether or not it wins or loses. I don t wish to share this with a crowd of stockholders and partners.

RB: The era of the one-man operation is, unfortunately, nearly extict these days. The way I've always looked on your company is as the 'family store" in an era of supermarkets.'

JW: Well, put -- I wish I'd said that! I think that in the last decade the quality of life has suffered because there are too many "supermarkets' and not enough 'family stores.' Yes, it may be more antiseptic, more computerised, more organized, but I miss those family stores. I miss going in and saying, 'Hi Mom, hi Pop, and sitting down to pick out what I want; having people say to me, "How are you, ' and recognizing me. I like

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that rather than go into the huge impersonal and supermarket where no one cares and very few people give a damn. Where everything is packaged in plastic and if you don't like it they don t care because you re only a machine like everything else in there. As long as there are a couple of family stores around, we will survive. I'd hate to think of an era where we had nothing but supermarkets. Yet, in comics, like everything else in British and American industry, we have supermarkets. It's the disappearance of the small and the medium-size company. They are either going out of business or merging with the huge giants. I personally don't want to live among giants -- because they are dumb!

Back to Marvin. On page 10 he says, 'I do not think there will be a major hit right now. There has not been since MASTER OF KUNG FU, a book that has sold so incredibly well that it is setting comics upside down in a sense. Bullshit! I know their sales -- and we outsell KUNG FU on at least three of our titles.

Further down the page you ask Marvin if he sees a period of stability in the months ahead. He replies, "No way, because sales have yet to go up AFTER the recession. Does this mean that Marvin, at this point -- and this interview was done in December -- says that the recession is OVER? Gee -- Marvin is one one of the most astounding economic observers that I know. I didn't know that.

RB: Well that is the impression we in Britain have been led to believe about your country.

JW: Where have you heard this?

RB: Through our newspapers and television.

JW: Where did they get it from?

RB: Presumably from American news sources

JW: Where did the American news sources get it from?

RB: I have no idea how your news system works.

JW: American news sources get it from whatever Washington puts out in its press releases -- and Washington sometimes lies to our country. Washington lied to our country during the days of the Viet Nam war. The recessionis there, it is continuing. The Ford administration has an election to win this year and in order for them to do that, in America during its 200th birthday, they have to tell the people good news, not bad. What's going to happen is that you're going to get a lot of good news. The recession is not over. It s not a recession, it's a depression. The people who hear what the news media tells them -- and the news media gets it from Washington government economists -- cannot really believe this, though they really want to. But it s not over, not by a long shot. It s not over in England, it's not over in America. We are going to have it for many years yet -- in my opinion.

Further on, Marv says, "Nobody has ever successfully predicted trends... and the guy that jumps in first does best." More bullshit. That's not what establishes a trend. We didn t JUMP INTO black and white comics, we PREPARED FOR THEM VERY CAREFULLY, nurtured them for ten years and created a place on the newsstand for them. Marvel JUMPED in, Seaboard JUMPED in, Skywald JUMPED in.

End of comments on CMN #24. Go ahead, shoot, I'm all yours.

RB: As a newszine editor, one of my main frustrations is the little news available about Warren activities. Can you tell me if this is a deliberate policy?

JW: It's deliberate. The reason is because everything that Warren Publishing has ever done has always been so radically new that it spawns a rash of copies. So rather than talk to the fan press extensively (like Marvel and National) I prefer to work quietly and unleash the new thing on the world rather than tell people like yourself so that you can print it and my competition can jump on it sooner than normal. Usually, it takes them a year or so to study my sales before they come into it, then they see they can t hack it and go down very quietly. Like Seaboard, like Skywald, like all the rest. So I don't

blow our horn on new projects. There's a beautiful moviemaker named David Lean. I worship and idolize the man and I like to think that we work a tiny little bit like him in some areas. For instance, when he tackles a project, he doesn't scream to the press about it. He spends a full year, more often than not, in preparation for it. He does not talk to the press, he doesn't ballyhoo it. When's he's finished, after a year of preparation and a year or more of shooting, what he does is to quietly hold a screening and -- my god -- look at the result! Things like DR. ZHIVAGO, LAWRENCE OF ARABIA, BRIDGE ON THE RIVER KWAI. And that's exactly how I want our company to work. We don't have fifty titles a month coming out like Marvel and National -- we could very easily, it's not that difficult to put out fifty titles a month. Our company has the ability to turn out quantity. We have two floors in the building we work in. All I'd do is clear some space up there and hire a gang of mediocre editors, artists, writers and production people, and in 60 or 90 days we'd have fifty titles. And you know what they are going to look like? We all know what they will look like.

RB: But do you think it's as easy as that? What about Atlas? Surely they tried the same thing.

JW: Who was the guiding hand behind Atlas? Chip Goodman, son of Martin Goodman. Martin put up the money and put his son Chip in as head of Atlas. Chip thought he could conquer the world by hiring away one of our assistant editors and copying our line. Now, Chip's last name (by accident of birth) is Goodman. This doesn't mean that he inherits all the skills and talents of the father. There is no law that says that Chip must be able to write, draw, edit or publish. I don't believe he can do any of these well and when it comes to the business facet, I don't think he can do that either. I've spent a little time around a boardroom table with him and I think I know. However, all he needed was daddy's money to set up Seaboard and announce to the world that they were going to pay "higher rates than Warren and they were going to set Warren on its ear with a big line of black and white comics, etc.," all of which stunk and died, deservedly so. The point is, we could have sixteen titles a week IF WE WANTED TO. It's easy to do. The money is not a problem. But what do you get? You get mediocrity. The same thing you'd get if David Lean produced one or two films a year -- each year -- and didn't go in with adequate preparation. So much for why we don't talk to the press, and why we don't put out fifty titles a month.

RB: What age bracket do you aim your publications at? It is generally assumed to be an older readership than is usual for comics.

JW: You can assume from here to eternity -- but you don't really know! Unfortunately, most people love to be able to say that they "know." They don't know beans about our age level, our sales, or whatever. The statistics of just who reads our publications are confidential. By the way, if we weren't ripped off by our competitors so damned often every time we come out with something new, we might get a little more lenient on that point. But I've learned my lesson. All I have to do is breathe about something we are going to do three months from now and soon, the competition gears up and says, "Let's do the same thing Warren is doing! Mr. Presents does that a lot. Mr. Presents is Stan Lee -- "Stan Lee Presents... -- I call him that. Mr. Presents delights in following us. Part of Marvel's Wall Street Journal ad you mentioned earlier (about how rich and powerful they were), contained a large mention of the black and white line. They shouted to the world how great it was -- I think every one of them is out of business now except for CONAN and KUNG FU.

RB: What are your opinions of Marvel's blitzkrieg of the black and white field?

JW: Back in, I guess it was about 1970, Mr. Presents came up to my apartment in New York -- I had invited him for lunch. We were still friendly (and we still are today) although we compete with each other. At the time, he asked if I would get him into the Friars Club, which is a theatrical club in the States. I've been a member of the Friars for fifteen years, and he asked me to sponsor him. I said I would think about it. Then I said, Stan (I didn't call him Mr. Presents then), you know I'm not too happy about sponsoring you into my club (he has since become a member) because you may compete with me. And, as God is my witness, he sat there on the living room sofa, looked me straight in the eye, and Mr. Presents said, "Jim, I will never compete with you. We're not interested in black and white comics." But, I said, you've already come out with one, some abortive attempt -- SPIDER-MAN, I think. He said, "Well, that's because it was Martin Goodman's idea. He's the boss and he gives the orders. I would never do it on my own." Those were his exact words. I wish I'd had a tape recorder running! Of course, what happened was that things changed and so did Stan. He thought he could compete with us because I think he was a bit swallowed up in the majesty of Marvel overtaking National in popularity and sales. He thought he could conquer the world -- but YOU CAN'T BEAT DAVID LEAN! And Mr. Presents doesn't know this. Stan is a competitor and I must compete with him and I subjectively hate all my competition. I'm not like other people who can co-exist with them. Let me tell you, Ford Motor Company does not love General Motors -- Sir Lew Grade does not love the BBC. I hate my competition, all of them. As far as I'm concerned, Mr. Presents can fly off to Bagdad on his rug and I don't think the day will come when he challenges our company and when we won't fight back with everything we've got.

RB: Does it please or annoy you that Warren is usually placed third, after DC and Marvel but before Charlton, Gold Key and all the rest?

JW: Do you want the truth or a likely story?

RB: The truth.

JW: Here's the likely story first: No it doesn't bother me. Right? Cut; now the truth: I suspect that when anyone is compared with three or four others, no matter how unfair the comparison, one always likes to see one's name at the top, particularly when you pride yourself on being a perfectionist. For instance, I've spent fourteen months of my life studying and building a full-scale Sopwith Camel, the famous WWI bi-plane. An exact-scale, au-

thentic plane. It's going in front of my house. Now after this is finished, you can say that Jim Warren is an aircraft manufacturer because I have manufactured one plane. Yet, in any list of aircraft manufacturers like Lockheed, Douglas, Boeing, etc., my name is going to be at the very bottom -- absolutely at the bottom of the list! Now of course I would be proud to be on that list. But if I look at that list I say, "Boy, I wish my name were at the top." That's my nature. Whenever we are compared, yes, it's usually Marvel, National, Warren, then Charlton and all the rest. It makes me feel a little good to know that I'm not at the bottom. We react on two levels, emotionally and intellectually. Intellectually, we're intelligent enough to know that we don't belong on that list, i.e., a National and Marvel list. So that sort of satisfies me, but doesn't stop me from really wanting to be on the top. On my first trip to London, when I was very young, I was intellectually astute enough to know that I couldn't date EVERY cute British bird that walked by -- but that didn't stop me from trying.

RB: What are your views on fandom and the fan press?

JW: You don't really want to hear that, do you Richard?

RB. I think it might be interesting. For example, Marv said in CMN #24 that if it wasn't for the fans, comics would not be where they are today. Would you agree on that point?

JW: I would agree that Marvin should seek psychiatric help. Because where were the fans in 1940 when they were buying more SUPERMANs than they are buying SPIDER-MANs now, times ten? Comics didn't have fans then!

RB: But surely the people that create comics today care more about what goes into comics than their predecessors did.

JW: No, I don't believe they cared more. The "old-timers" (Will Eisner, etc.) cared just as much -- or more -- than those who create today. Also, when I was eight years old, I read SUPERMAN and cared as strongly (as a fan) as the top-notch fan of today cares. The only difference is that fans are organized now, we weren't then. But the fact that fans can meet at a convention or through fanzines and can sit and talk about things doesn't mean that we care any less. Sure we cared but I had nobody to talk to. You could take fandom and wipe it out tomorrow with one big nuclear blast and comics would still go on.

RB: Surely you cater to fans by organizing your annual Famous Monsters Convention in New York.

JW: We cater to our READERS, not fans. No one has successfully been able to clearly and distinctly define a fan for me, as opposed to a reader. They have tried, but I do not buy their definition. I think if there is any definition that separates a fan from a reader, it's that the fan buys and reads with more intensity. But when it all comes down to it, economically, the fan is the same as the reader, other than the fact that the fan may buy more and make it more a part of his life. Fans are merely readers with a different coat of paint on them. I would rather have a continual form of readers who are NOT fans -- than to have super-active fans who exist for one year and give me up for motorcycles or girls or something else when the fan hits them. I'm not denegrating fans, I think I was the biggest fan of my time, but I had nobody to talk to then. Ray Bradbury was a fan. Every top writer and creator today was a fan in his or her own right. I'm sure YOU were, even before you ever heard of fandom.

RB: Definitely. At the time you think you are the only person in the whole world interested in comics.

JW: And you ARE, within your own world -- because fans are by nature very singularly private people. You know why I love fans as opposed to readers? Fans ask for my autograph more often than readers. And this makes me feel good!

RB: Let's move onto something of yours that I know has pleased a lot of fans -- the Warren reprints of THE SPIRIT. As a matter of interest, how is the book doing?

JW: In line with the Warren policy of not divulging our sales, I can tell you that as long as the magazine is being published it is doing fine.

RB: I talked to Will Eisner when I was in New York in 1974, when the Warren book had just appeared, and I asked him why he finally decided to go with you and not one of the other companies. He said that one of the main factors in his decision was that he would rather his material made up 25% of a company as it does with Warren, than about 2% or 3% as it would be with Marvel or DC. He obviously had offers from those two but he felt that with those companies his book would only be one of a long line of 50 or so titles and if it did ever come to the time when sales were dropping or something, he felt that he had a better chance for survival being one of a line of five titles than one o

fifty.

JW: When the American fan press ask Will why he went with Jim Warren, and not with Mr. Presents, he simply says, 'Because Jim Warren CARES.' Pregnant pause. And it's true. We surround that book with as much tender loving care as possible. Will has always been one of my idols and I've dreamt of the day when I would be associated with him in a publishing venture. I screamed at him, and told him I would not allow him to go anywhere else. I would kill him and then kill myself if he went with Mr. Presents and have him screw up the book! As I say, we surround it with tender loving care, something that Marvel just hasn't got the time to do because they're so busy being so big.

RB: I believe Will does quite a lot of work on the book even though he doesn't need to lift a finger. Things like drawing the covers, retouching proofs, etc.

JW: Will works hard on it, Jim Warren works hard on it, everyone connected with our company works hard on it. Even the printer gives it special attention. How can you NOT work hard on a Will Eisner project?

RB: So it really is your "labor of love.

JW: You bet it is. I can't think of a better labor of love than a thing like this. I think Will deserves it, and I think that there is nobody in comics that deserves it more than he does.

RB How many more SPIRIT reprints have you got left before you dry up?

JW: A couple of years. THE SPIRIT was undertaken on two levels. One, emotional. It was sort of our company's tribute to Will, something that I thought should be done. When I heard he was talking with Mr. Presents I said, God -- no! I sat Will down and said that if he went with anyone else I would poison his coffee! It was a death-threat. I told him he wouldn't get out of the restaurant alive unless he came with us. He thought about it, we negotiated for about six minutes, and then shook hands and signed the deal. That's the emotional level. As far as our business level, I was fully prepared to run out of SPIRITs in about three years and then say, that's it. That's the end of a good thing we did. It's something I wanted to do -- it added to the dimension of our line. No one was going to make a million dollars out of it. I'm very proud to do it, and it's one of the things we touched upon earlier -- I can afford to make Jim Warren happy in this company, whereas Cadence or Warners can't do that because they have to please stockholders and show profits. By the way, Warren Publishing and Will Eisner both make a profit on THE SPIRIT.

RB: As a matter of curiosity, how did The Spirit crossover in VAMPIRELLA #50 come about?

JW: Will Eisner has always been an admirer of Jose Gonzalez and Jose has long been an admirer of Will. So Bill DuBay conceived the original idea of mixing up the characters in a small way. We approached Will with it, he thought it was a smashing idea -- we did it.

RB. It was well done but I must confess that I had initial doubts about how it would work.

JW: So did we all and so did Will, but he said, 'Look, I'll do it but I want approval on the idea and the script. Don't get all excited and announce it to the world then bring me the thing and I turn it down because it's no good.' I said, "We won't, Will.' So we did just the opposite. We prepared the thing first, gave it to Will, he looked at it and said, Terrific! Go with it!' Our chances of being turned down were 50-50 -- but it's a risk I'd take any time. Will said to me later, "What would you have done if I'd turned you down?' I said, simple, I wouldn't have let you out of your office until you'd figured the RIGHT way to do it! Will laughed.

RB: Do you hope that Will might do some new SPIRIT material for you?

JW: Yes. I keep saying to him, "Will, the only reason you don't do new material is because you've forgotten how to draw.' I think if I say this often enough and forcefully enough he might just get mad enough to either smash my head in -- or do new stuff!

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(In the interests of setting some things straight, Marv Wolfman has deigned to honor us with a personal reply to some of Jim Warren's reactions to Marv's original interview. Following is Marv's response.)

Having just read the interview Jim Warren gave for COMIC MEDIA NEWS, I tried to decide whether or not to respond to his ridiculous comments. After awhile, however, his rampant inaccuracies finally got to me, and so, here goes. I will only comment, however, on his sections relating to me personally. I couldn't care less about his other comments.

1: I.E., the Universal Product Code. I agree with Jim there. I was wrong. There is no law requiring a book to have it. Score one point for Jim. But that s all.

2: "I've known Marvin since he was a fan. He worked for Warren for... 20 minutes. etc. Actually, I worked for Warren for quite awhile, about six months, if I recall. I enjoyed my work there, despite the fact that as script editor for all his comic magazines I was only paid $100.00 a week. It was after I left Jim, or rather, after I announced that I left him that things went wrong. From the moment I gave him one month's notice, Jim began his revenge against my leaving him for a better paying job. First, he ripped the posters in my office down from the walls. I assume that helped his ego, because I'm not sure what purpose that accomplished. Then he began calling me traitor. After I left, he reportedly told people I was fired. Considering the entire town of Rutland, Vermont knew I was trying to make up my mind if I should leave Warren and take Roy s offer to come to Marvel, his comments were ridiculous. In fact, Warren even chided me for needing an entire town to make up my mind.

3: Oh, I said I was wrong only once. I apologize. I'm wrong a second time. Warren says I was wrong by saying everybody is in business to make money. He goes on to say, "I'm not in business to make money. Warren Publishing is only in business to please its sole owner and stockholder; to make me happy." I apologize, Jim. I didn't realize you weren't in business for money. I wish you the best of success, and hope you enjoy masturbating.

4: He says I was wrong that MASTER OF KUNG FU is a great seller and he goes on to say that he knows our sales (How--?) and that at least three of his books outsell MASTER OF KUNG FU. Quite interesting, Jim. Considering we sell more copies of that book than you PRINT of yours. However, Jim, I assume you simply made a mistake here and were thinking of our black and white title, DEADLY HANDS OF KUNG FU. MASTER is a color comic. I'll accept your apology.

5: My comments about the recession coming to an end. Yes, I am not a businessman, Jim. However, I do read. And most experts have said the recession is winding down. I didn't say over -- I said ending. There is a difference.

6: Warren says he created the concept of black and white horror magazines. Garbage! EC published several. Granted, they were different, but they did some. But, more importantly, several years BEFORE Warren came into the field, there was a black and white mag called EERIE (interesting title, Jim) which featured short horror comic stories drawn by Williamson, Torres, Morrow, and quite a few others Warren used a few years later. It had a host character, which Warren had (as EC did before him, and as did INNER SANCTUM on radio before that). Warren, when I mentioned that EERIE to him while working there, refused to listen to its existence, even though I had a copy. ((EERIE TALES #1, 1959, was published by Hastings Associates, MT))

7: Jim said I needed a psychiatrist because I said comics would not be where they are today if not for fandom. Sorry, Jim -- but you are wrong. There is hardly a major writer working in comics today that was not a fan ten years ago. At Marvel, virtually all the writers published or worked on fanzines. At DC, the vast majority of the new people did. At Gold Key, Bill Spicer is one of their West Coast editors, and he virtually created the class fanzine concept himself with FANTASY ILLUSTRATED. I still say comics today would not be the same if it weren t for the fans because the majority of the fans are now producing them. Including at your company, Jim, where your now ex-editor Bill DuBay worked -- he did publish and edit several fanzines of his own. Or have you forgotten that? My comments stands.

That's it. There was a helluva lot of other things I could ve gone into, but I only wished to comment on his his comments on me. Frankly, I don't know why Jim felt he had to take on my interview, which was fairly upbeat to begin with, and tear it down. Jim, while I worked for you, I enjoyed your friendship. Why you decided after I left to begin this harangue, I'll never know. However, this is not unusual. I watched quite often as you literally destroyed people by ripping them apart with your mouth. I still remember the verbal dismemberment you gave Bill Mohalley one day because he failed to bring a paper and pencil into your office to write down any gems of wisdome you cared to mention.

Jim, you mentioned that I wasn't being kind because I had good things to say about your operation, I just knew my place. Yes, I do, Jim. I know that my place is not destroying people solely to get my way and my way alone. Granted, I don't pay the bills as you do, but, I guarantee, if I did, I would still try to treat people as people, and not as animals.

Jim, you do publish some good magazines. Some very classy things as well as some utter junk. We all do. You have maintained a high quality of visual presentation. You do put in quite a bit of work caring for parts of your books. Why don't you let your work speak for you for a change rather than try to bring down everyone else. If the competition, or the other people in the industry, are awful, their talents or lack thereof will destroy them without your acid tongue getting in the way. Concern yourself with your books, do a great job and make a million bucks (or give yourself an extra stroke or two if that s your desire -- the option's yours).

Sorry I had to come out so venemously, friends, but my major weakness is a rather thin skin at times. As I said, I enjoyed the actual work I did at Warren. I was left pretty much alone, and began some of the things that were followed later on: The series ideas with the characters. The Theme books. The coupon on the back page for all of Warren s Merchandise. Several other ideas which were later ruined by other hands as well. Jim was a good guy for ME to work for because until I announced my leaving he was open to ideas and never pulled the verbal abusement act with me. I'm sorry he's decided, four years later, to renew hostilities. I'm not sure why, but I guess he's got nothing better to do with his time. Ah, well.

Take care all. And good reading!

Best, Marv Wolfman

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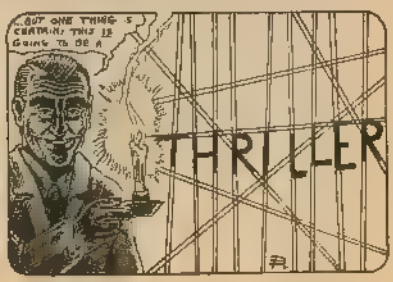

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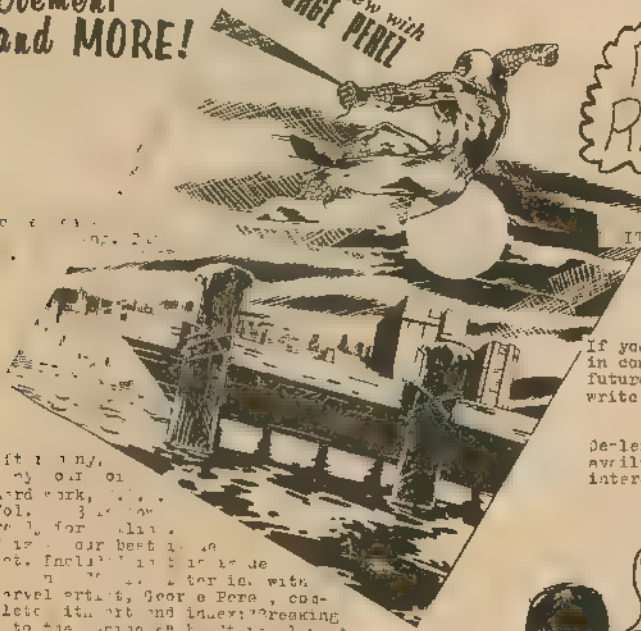

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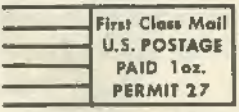

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